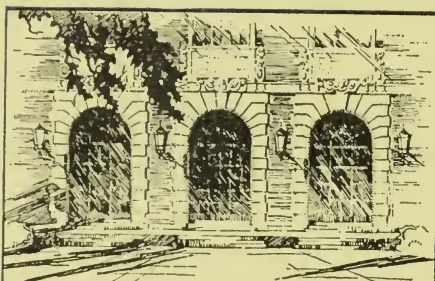


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**CHICAGO
HISTORICAL
SOCIETY**

**ILLUSTRATED
HANDBOOK**

(1935)



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CHICAGO HISTORICAL SOCIETY

A MUSEUM OF AMERICAN HISTORY

Founded 1856

ILLUSTRATED HANDBOOK



CHICAGO, U. S. A.

1935

LOCATION

The Chicago Historical Society stands in the southwest corner of Lincoln Park at the intersection of Clark Street and North Avenue, just fifteen minutes from the Loop or business section of the city. Facing the spreading lawns of Lincoln Park and the blue waters of Lake Michigan in the distance, this Georgian building of red brick and white limestone commands a view of the famous St. Gaudens' statue of Abraham Lincoln.

The Chicago Historical Society is served by all Clark Street car lines and by the Broadway line on State Street, both to and from the Loop. Northbound buses stop at Burton Place for visitors to the Historical Society, southbound buses at North Avenue, and elevated trains at Sedgwick Street. The building of the Society is located at the point where Dearborn Street enters Lincoln Park.

HISTORY

The Chicago Historical Society is a corporation not for profit and is supported entirely by memberships, door fees, and income from endowment. It receives no tax support whatever.

Founded in 1856 for the purpose of instituting historical inquiry, collecting and preserving the materials of history, and of disseminating historical information, the Chicago Historical Society has widened its scope of service until it has created for itself a unique place in the educational, civic, and cultural life of the United States.

THE NEW BUILDING

The new home of the Society, the fourth it has built to house its ever-expanding collections, was made possible through the generosity of a small number of public-spirited citizens of Chicago. Plans for the building and for the raising of funds for its construction were developed under the able and vigorous leadership of Mr. Charles B. Pike, President of the Society, who gave unsparingly of his time and energy to bring this project to a successful conclusion. On May 19, 1932, exactly one year from the day on which ground was broken for the new museum building, the Executive

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Offices of the Society were moved into the completed structure. Moving the Museum and the Library required six months in all and the exercise of considerable ingenuity. The task was accomplished with dispatch and efficiency by the regular staff.

The new museum and library building of the Chicago Historical Society was designed by Messrs. Graham, Anderson, Probst & White, well-known architects, and marks a step forward in museum planning and construction. Since the very fabric of history is chronology, the period rooms of the new building were planned to show the sequence of American history from the days of Columbus to the present time. The latest principles of visual education have been carefully applied in constructing pleasing backgrounds for the objects displayed. Many of the rooms are accurately copied from houses famous for their beauty or for historic events which transpired within their walls. The latest developments in case and room lighting have been applied, and in many instances new designs and principles of lighting have been worked out by our Art Department.

SPECIAL FEATURES

The new building of the Chicago Historical Society houses today the most modern museum of its kind and embodies innumerable innovations which, we feel, will not be long in becoming a part of standard museum technique. The Chicago Diorama Gallery, for example, gives the visitor a bird's-eye view of the rise of Chicago from the mud flats of Indian days to the great industrial center of today. Electric control switches are so arranged that visitors can light the dioramas, or set in motion various mechanical devices. The Marine Room with its high beamed ceiling and early New England fireplaces looks out upon a lighted diorama of the great Crowninshield Wharf in Salem as it appeared in 1806. Ship riding lights guard the south entrance of the room, while a flashing harbor light in the center calls attention to our fine marine exhibits.



FOYER OF THE CHICAGO HISTORICAL SOCIETY
A REPRODUCTION OF THE FOYER IN INDEPENDENCE HALL, PHILADELPHIA

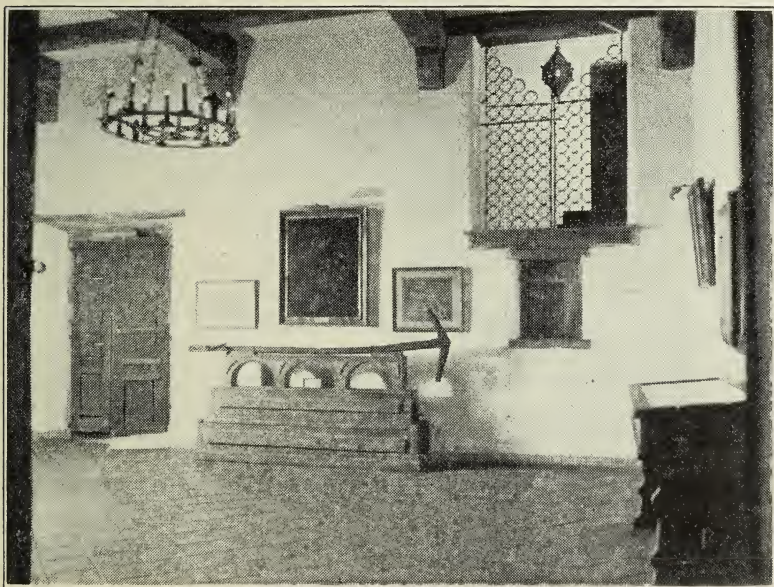
THE STORY OF A NATION

TOLD BY PERIOD ROOMS

THE SPANISH EXPLORATION ROOM

The story of the rise of the United States opens with the arrival of the Spanish adventurers to conquer and colonize the New World and to establish the earliest, uninterrupted historical link we have with Europe. The room is walled with crushed coquina rock from St. Augustine, oldest city in the United States. It is a curious rock filled with tiny sea shells which lies in long reefs off the coast of Florida from the River St. John to Key Largo. The Spaniards cut out great blocks of it with hatchets when building the famous castle-fort San Marco in St. Augustine and made use of it in other forms for the smaller houses and monastery which clustered beneath its protecting walls. The high beamed ceiling of the room, the red tile floor, iron-grilled window, and balcony are all characteristic of Old Spain.

The weather-beaten doors guarding the entrance to the Spanish Exploration Room are ragged and gray with age. They came from the house of Bartolomeo Perestrello, father-in-law of Columbus, in whose house Columbus lived before setting out to explore the "Sea



SPANISH EXPLORATION ROOM

of Darkness," as the Atlantic was called by the sailors of those days. They bear the seal of the Spanish Government attesting to their authenticity. The anchor to the right of the doorway is the celebrated Columbus Anchor from the "Santa Maria," flagship of Columbus which an inexperienced boy at the wheel allowed to drift onto the reefs during the night of December 24, 1492. This anchor is one of the articles Columbus listed in his inventory of provisions and equipment left at Fort Navidad when he sailed away. Anchors from the third voyage of Columbus and one found on the estate of his son Diego are against a second wall of the room. The rusty iron cross high on one of the walls and the ancient doors closing the far end of the room are from the monastery of La Rabida where Columbus spent much time and where he left his small son to be educated.

THE PAUL REVERE HOUSE

Standing flush with the red brick sidewalk, a reproduction of the Paul Revere House of Boston marks the next step in our journey down the years. It is a curious old house of unpainted clapboards,



PAUL REVERE HOUSE

with a projecting second story, and mullioned windows turned amber and purple with age. The house sags slightly to one side, but its battered gray door, studded with iron nails and a heavy knocker, stands invitingly open. Inside we find a pleasant, low-beamed living room with birch logs burning on the hearth. Flickering candlelight gleams on copper and pewter here and there about the room. Furniture characteristic of the period includes an occasional rare old piece to suggest the comfortable home the Reveres made of the house during the thirty years they lived in it.

Upstairs is a typical bedroom of the Colonial period with its white canopied bed, simple chest of drawers, hooked rugs, and formal fireplace.

From the original of this house Revere hurried away on the night of April 18, 1775, galloping through the moonlight to warn Samuel Adams and John Hancock of the secret advance of the

British, and it was there that he was living when he put out the inflammatory Boston Massacre poster which did so much to arouse the people of that city against their British governors.

The Paul Revere House is typical of the dwellings built in the cities of the north late in the seventeenth century after the disappearance of the crude shelters in which the first Colonists sought to protect themselves from the cruel New England winters.

THE FRENCH EXPLORATION ROOM

While the British were planting a colony along the western shore of the Atlantic, the French were carving out an empire on the broad expanse of the Mississippi Valley. The French and Indian War brought to a close the dreams of the French, yet it is to them that we owe much of our knowledge of the early history of the valley before the English frontiersmen began to pour into it through Cumberland Gap and down the Ohio River. France first realized the vast wealth of this inland basin and sent her *coureurs-de-bois* and priests to explore its immensity and to try to hold it for her by a network of sympathy and diplomacy.

Yellowed old maps are spread upon the walls of the French Exploration Room, silent testimony of how little this intrepid nation knew of our great valley. Portraits of Louis XIV, Frontenac, and LaSalle look down upon us. Famous relics of those early days are in a center floor case. There are land grants, promissory notes, military orders, and friendly letters written or signed by such men as Montcalm, the ablest general France sent to America; LaSalle who explored the Mississippi River to its mouth and claimed the region it drained for his king; and Louis Joliet under whose capable guidance Father Marquette made that arduous journey of exploration down the Wisconsin and Mississippi Rivers returning by the Illinois. Here we find documents which tell us just how Joliet wanted his new house built, how Champigny felt about Tonti's and LaForest's trading liquor with the Indians, who appointed the members of the Supreme Council of Quebec, and how Bienville aided the Spanish in their quarrels with the English. An old brass compass has a story and that piece of charred wood from the coffin of Father Marquette—there is romance about this room which bids us stay—but history leads us on.

THE BRITISH COLONIAL ROOM

Life could be pleasant and even luxurious in the great cities of Philadelphia, New York, and Boston before the Revolution. The fleets of the great merchant families of these cities brought furniture, damasks, and silver from England and France, rugs and silk stuffs from the Orient. An aristocracy of money had begun to make

its impress upon Colonial culture. This was the period when so many of our beautiful Pre-Revolutionary Georgian houses were built. Of these fine mansions none was handsomer than Mount Pleasant near Philadelphia. John Macpherson, founder of the estate, was thus characterized by John Adams who dined at Mount Pleasant in 1775: "He has the most elegant seat in Pennsylvania, a clever Scotch wife and two pretty daughters. His seat is upon the banks of the Schuylkill. He has been nine times wounded in battle, is an old sea-commander, made a fortune by privateering, had an arm twice shot off, shot through the leg."

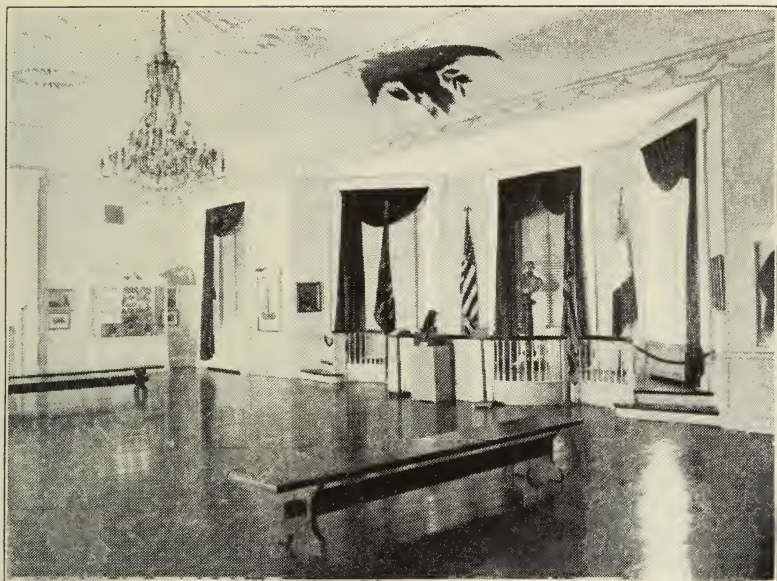
The dining room from Mount Pleasant has been reproduced by the Chicago Historical Society to lay before us the life of the wealthy British Colonial before the Revolutionary War. A large, airy room with walls of cream and woodwork of dull blue, the British Colonial dining room has a paneled fireplace faced with marble from old Norristown Quarry, three built-in china cupboards filled with blue Staffordshire china from England, and tall windows draped with gold brocade. A large portrait of George III above the fireplace creates the illusion of gracious formality so characteristic of the mid-eighteenth century.

THE FOYER

The Foyer is the heart of the Chicago Historical Society Museum. Copied from the foyer of Independence Hall in Philadelphia where the Declaration of Independence was signed, the white hall with its red tile floor and high archways is the keystone of the building for it symbolizes that love of liberty which has been the outstanding characteristic of the United States since its first settlement. The foyer of the Chicago Historical Society differs from the original in that the two archways on the south have been left open. In Philadelphia they were closed when the members of the Second Continental Congress were discussing the Declaration of Independence, but the Society in planning its new building left the openings in their original state for the sake of beauty and symmetry.

THE SENATE CHAMBER

We take up our story once more in the Senate Chamber from Congress Hall, Philadelphia. The Senate of the United States met in its third session in the original of this room, and here George Washington delivered his Second Inaugural Address. Wearing a black velvet coat and knee breeches, he walked quietly into the room, and after refusing the rostrum, gave his one hundred and forty word address. The black velvet suit he wore on this occasion hangs in a wall case to the right of our rostrum. A white embroidered waistcoat which also belonged to him is in a case to the left.



SENATE CHAMBER

Above the fireplaces hang famous Rembrandt Peale portraits of the first President, while Revolutionary War mementos, furniture from Monticello (the beautiful estate of Thomas Jefferson), and documents signed by the men whose names appear on the Declaration of Independence stand in cases in the center of the room. The great men who set this nation upon its course met in the original Senate Chamber. Here were waged the battles over the establishment of the Mint, the resurrection of our national credit, and the organization of our Army and Navy. The Senate Chamber in the Chicago Historical Society is one of the most beautiful in the entire sequence of period rooms.

THE WASHINGTON ROOM

In the Washington Room we find the priceless relics of the Washington collection. The room itself is an adaptation from the West Parlor of Mount Vernon. Against walls of pale green with woodwork of white, stands the Washington desk upon which the Commander-in-Chief of the Continental Army wrote so many of his early Revolutionary orders. A gold and white clock on the desk was a present from Frederick the Great who admired him. The famous Polk portrait of the first President hangs above the desk. In a case on one side of the room are objects used by Washington at Valley Forge. Washington documents and his hunting rifle are in a second case nearby, while across the room are Martha Wash-

ington's sewing basket with a piece of uncompleted embroidery, a crystal bell used at Mount Vernon, pewter, and other objects associated with life on one of the great plantations of Colonial Virginia.

THE NEW REPUBLIC ROOM

The period from 1800 to 1830 is portrayed for us in the New Republic Room. These years after the Revolution were days of great French influence in the United States. The Louisiana Purchase Papers, by means of which the newborn nation acquired approximately 1,000,000 square miles of territory and the mouth of the Mississippi River for its commerce are on exhibit in a case in the center of the room. In another are uniforms and military equipment from the War of 1812. The dressing gown worn by Lafayette when he visited the United States in 1824 at the invitation of Congress is also in this room. Furniture of the Empire period, an enthusiasm for which was one of the repercussions of Napoleon's victories, is used about the room. With crystal chandeliers from the house of Governor Warmoth of Louisiana, in the old French Quarter of New Orleans, the atmosphere of the room is complete.

THE WESTERN EXPANSION ROOM

Crossing the doorsill to the Western Expansion Room we find ourselves in the days when great Conestoga wagon trains followed by lowing cattle and restless horses were creeping slowly across the western plains. Cases about the room hold early newspapers, military caps, wooden eye-shades, heavy chamois jackets with many sectioned pockets and innumerable straps, everything to produce before our eyes a detailed picture of the days of the Gold Rush and early settlement of the western prairies. Above the entrance to the room hang a pick and shovel used to break ground for the first transcontinental railroad, the Union Pacific.

THE CIVIL WAR ROOM

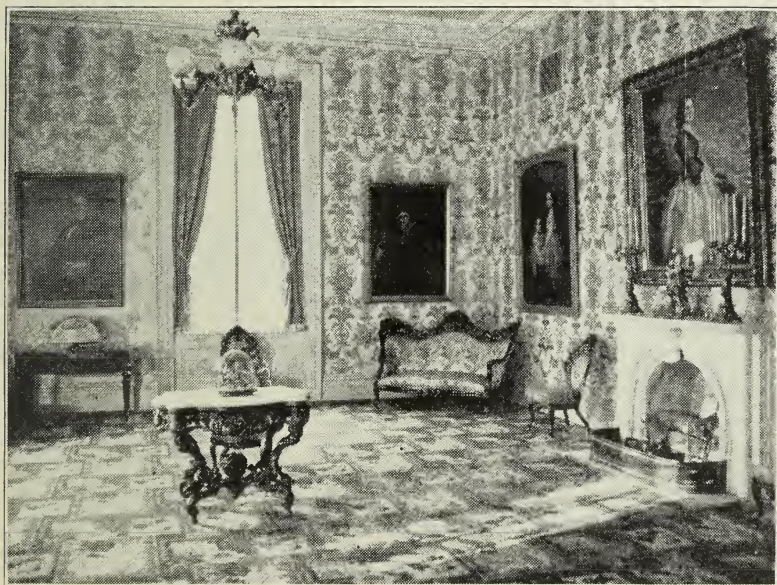
The Civil War followed fast upon the heels of the Gold Rush period. The story of those terrible days of fratricidal conflict are told for us in the Society's Civil War Room. The wall at the far end of the room is of brick from famous Libby Prison in Richmond, Virginia, where it is estimated 125,000 Union men were imprisoned from the outbreak of the war to its close under such appalling conditions that many died or regained their liberty ruined in health.

The Historical Society presents both sides of this great controversy. Confederate battle flags and portraits hang along one wall, while facing them from the opposite side of the room are portraits of Union officers and banners. A military cloak and hat

worn by General Robert E. Lee is at one end of the room, and not far away is the black saddle used by General Ulysses S. Grant. The Appomattox table standing in the center of the room is of the greatest historical importance. Upon its white marble top General Robert E. Lee signed the terms of surrender which ended the carnage of this great war between the states.

THE VICTORIAN ROOM

The Society has chosen for its next room a typical Chicago parlor of the 1850's. It is an accurate reproduction of the front parlor of a well-known house on Terrace Row, the fashionable street of Chicago before the Fire of 1871. Against walls papered in cream and gold, stands carved rosewood furniture. The white marble fireplace is from the Mahlon D. Ogden house, one of the few dwellings in the path of the Chicago Fire to escape destruction. The figured carpet is characteristic of the period. On the walls are portraits of important Chicagoans by G. P. A. Healy and other American painters of the day. The bronze candelabra and matching clock on the mantel were gifts to James C. Spencer from the Prince of Wales who was later Edward VII. The inscription states that they were presented in memory of three days of prairie chicken



VICTORIAN ROOM

shooting on the plains of Illinois in 1860. A lovely mahogany jewel table in the passageway displays jewelry which belonged to the beautiful Mrs. Potter Palmer I, to Mrs. Abraham Lincoln, and to others.

THE CHICAGO ROOM

The Chicago Room has strong small-boy attraction. Around the top of the walls are oval paintings which picture the history of Chicago from the first visit of Father Marquette in 1673 to the present day. In the center of the room stands Fire King No. 1, Chicago's first engine, built by the renowned locomotive manufacturers John Rogers & Son of Baltimore. Portraits of Chicago mayors from 1833 to the present time gaze down upon us from the walls. High bicycles, an old fashioned megalithoscope, and prints of the city in other days attract us here and there about the room.

THE CHICAGO FIRE ROOM

"Chicago is burning!" says the Evening Journal Extra upon the wall of the next room we enter. "Up to this hour of writing (1 o'clock p. m.) the best part of the city is already in ashes! . . . The scene of ruin and devastation is beyond the power of words to describe. . . . During the night telegrams were sent to St. Louis, Cleveland, Milwaukee, and nearer cities for aid and at the time of going to press several trains are on the way to the city bringing fire engines and men to assist us in this dire calamity."

Chicago has had several fires, but the one which broke out on the night of October 8, 1871, was by far the worst. Raging uncontrolled for two days and two nights, fanned by a gale, it swept over 2100 acres, destroying 17,450 buildings and causing some 200 deaths. It brought the greatest destitution and suffering to the city. Out of a population of 324,000 more than 70,000 were rendered homeless, and nearly one third of the property in the city was destroyed.

The Chicago Fire Room is devoted to relics of this great fire. Prints of the flaming city and proclamations issued by the Mayor during those dreadful days are on the walls. The painting by Armitage representing the United States and Great Britain succoring the stricken city dominates the room. It was a gift of international friendship from the people of England to the City of Chicago. Objects rescued from the ruins, daguerreotypes scorched and smoky, a beautiful set of Sevres china reduced to a shapeless mass of potter's clay, uniforms worn by firemen of the period, and small models of engines used in fighting the fire fill the cases about the room.

THE PICTORIAL CHICAGO ALCOVE

The Pictorial Chicago Alcove, a room where exhibits are changed every three months, is devoted to various aspects of the culture of this great city. Prints, photographs, manuscripts, early publications, china, glassware, and silver used in famous houses will be found here at various times.

THE CHICAGO ALCOVE OF FIGURES

In the room which follows we find figurines of famous women of Chicago. These small figures walk out the door and across the stage of a small reproduction of the beautiful portico of the Chicago



CHICAGO ALCOVE OF FIGURES

Historical Society when an electric switch is turned. Dressed in replicas of gowns worn by well-known women from earliest times to our own day, they present a kaleidoscopic view of cultural and costumes changes within the last century. From Mrs. John Kinzie in sun bonnet and shawl to Amelia Earhart Putnam in aviator's helmet and flying suit, these figurines lay

before us the history of Chicago from a feminine point of view. The room is one of the most popular in the new museum building, and its parade of famous women seems to fascinate men and women alike. These figurines, one hundred in number, were made and presented to the Chicago Historical Society by Mme. Minna Schmidt, well-known authority on the history of costume. They represent years of research and work by Mme. Schmidt.

THE SPANISH-AMERICAN WAR ROOM

The Spanish-American War Room is the next period room in our series. It is filled with military and naval trophies of the brief but spectacular struggle with Spain. The rusty iron door against the far wall is a bulkhead door from the ill-fated battleship "Maine" whose destruction in Havana Harbor was the immediate cause of the war. A silver pitcher from the officers' mess and other mementos of this tragedy are in cases nearby. Portraits of American commanders and their ships hang on the walls, while regimental flags

and insignia, first-aid kits, rifles, and shells bear silent testimony to the short, fierce fighting. A lamp and a bell from the "Vizcaya," crack Spanish cruiser destroyed by her own men at the Battle of Santiago, Spanish flags and regimental badges tell the other side of the story. One wall devoted to Filipino shields of woven bamboo, spears, and other primitive equipment paints for us a vivid picture of native resistance in the Philippine Islands.

THE WORLD WAR ROOM

The World War Room is a memorial to Chicago's World War dead. Designed to give the illusion of an open air chapel, chevrons for the pattern of the floor, deep blue glass chandeliers for the sky overhead, and a tall stained glass window with a great gold star glowing in its center give this room an atmosphere which quiets the most turbulent crowds. On one wall hangs a white cross from the grave of Dinsmore Ely, one of the first Americans in the Lafayette Escadrille to be killed. On the opposite wall are six carrier pigeon messages from the Lost Battalion in the Argonne Forest. Flags, regimental insignia, shells, and machine guns tell of America's greatest adventure in war. The 3,000 photographs of Chicago men and nurses killed in the line of duty, displayed in a lighted multiplex along the south wall, bring tears to the eyes of many who visit this room.

* * *

THE CHICAGO DIORAMA GALLERY

In the Chicago Diorama Gallery we find a bird's-eye view of Chicago history told in a series of eight large dioramas.

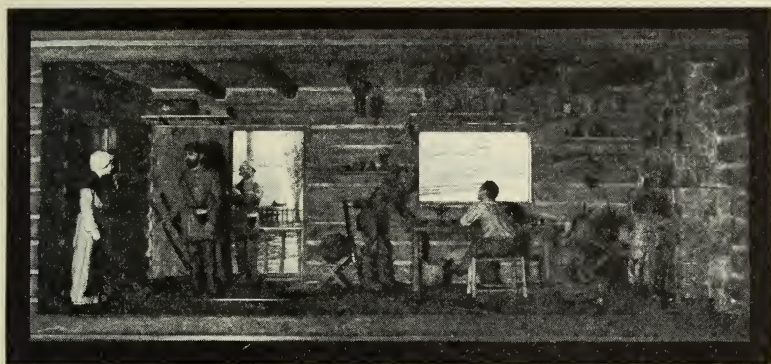
1. THE GREENVILLE TREATY OF 1795

General "Mad Anthony" Wayne and Chief Little Turtle of the Miami Indians are shown on the rolling prairie of northern Ohio discussing the Greenville Treaty, one of the most important political events in the history of Chicago. In the Treaty of 1795 the Indians ceded to the whites all of their lands as far west as the Wabash River and six miles square at the mouth of the Chicago River where Fort Dearborn later was built.

2. JOHN KINZIE'S CABIN—1808

John Kinzie was the first white trader to bring his family to live at Fort Dearborn. The interior of his log cabin across the river from the Fort is shown in this diorama. Mrs. Kinzie stands in the doorway talking to an Indian while Mr. Kinzie in deerskin

blouse and breeches sits at a table beneath a window making silver ornaments for an Indian who leans against the wall watching him. The Indians considered John Kinzie their friend, and for this reason he and his family were spared at the time of the Fort Dearborn Massacre in 1812.



JOHN KINZIE CABIN

3. THE SAUGANASH TAVERN IN 1833

The Sauganash Tavern was Chicago's first hotel, and around it and its jolly proprietor Mark Beaubien centered the social and political life of the town of 1833. Not only were all important early meetings of the governing officers held there, but Chicagoans young and old flocked there to dance and sing to the gay music of Mark Beaubien's violin. The music which accompanies the diorama's dancing figures was played on his violin and recorded to the accompaniment of a flute which belonged to an old resident of the Fort.

4. RUSH STREET BRIDGE IN 1860

In this diorama we see the Chicago River in the days when Chicago was one of the great grain exporting cities of the world. The bridge, an old style turntable swung by two men at a wheel on the top platform, is the Rush Street Bridge as it appeared in 1860. You will notice that at this time there was no Lake Shore Drive and that sand dunes covered the Lincoln Park of today. The river is lined with warehouses bearing the names of men now legendary as the builders of Chicago. The Buckingham Elevator on the right and the water tower on the left are the only buildings here which withstood the Chicago Fire of 1871 to remain standing today.

5. LA SALLE STREET IN 1865

As we look on this view of LaSalle Street before the Chicago Fire we realize that the importance of this district as a financial



RUSH STREET BRIDGE

center is not recent. In 1865 the most important building on the street was the Court House set in its formal garden, supported by the beautiful Chamber of Commerce Building and faced on the west by business blocks. The wide street, horse car in the foreground, and old fashioned draught and brewery wagons are a striking contrast to the canyon of tall skyscrapers which constitutes the LaSalle Street of today.

This diorama was made possible by the generosity of: The Continental Illinois National Bank and Trust Company, The First National Bank of Chicago, The Foreman State-National Bank, and Mr. A. W. Harris, Chairman of the Board, The Harris Trust Company.

6. THE CHICAGO FIRE OF 1871

Gazing at the flickering flames of the great Chicago Fire and watching them leap out before our eyes to engulf the business district as we pull an electric switch, we begin to realize what terror and horror must have filled those men and women loaded with their belongings who are rushing through the streets to the lake as the fire sweeps down upon them. History tells us that they walked out into the icy waters of Lake Michigan and that many of them had their hair and eyebrows singed off by the terrific heat, while others were scarred for life by flying embers and burning debris whirled through the air by the strong wind. The fire raged uncontrolled for two days and two nights destroying 17,450 buildings and causing about 200 deaths.

7. WASHINGTON PARK RACE TRACK IN THE 1890's

At Washington Park Race Track were run some of the most spectacular American Derbies of the 1890's. From the center field we watch the crowd gathered at the rail. In their varicolored costumes and gay attitudes they present a cross section of the sporting element in Chicago in the late 19th century. Standing in victorias,

and boughams, and sitting on a tallyho are men and women in the dress of the period. The tight waists, bustles, and trailing skirts of the women often bring forth amused reminiscences from our visitors.

As the visitor turns the switch the race starts. Jockeys on horses flash past. Around and around they go. One near the last gradually presses forward until he wins the race. This realistic horse race always causes the greatest excitement among our visitors. We have in miniature in this diorama a gala day at Washington Park Race Track in the 1890's.

8. COURT OF HONOR OF THE COLUMBIAN EXPOSITION OF 1893

The beautiful moonlit Court of Honor of the World's Columbian Exposition is the last diorama in the series. Around the great central lagoon a gleaming crown of lights pick out the tiny gondolas dotting the surface of the water. At the far end of the Court like a Greek temple stands the Administration Building with the famous Columbian Fountain before it. On the left are Machinery Hall, the Agricultural Building, and the Casino, while on the right lights stream from the windows of the Electricity, Mines and Mining Building, the Manufacturers and Liberal Arts Building, and Music Hall. The tall gold statue in the foreground is "Republic" by Daniel French.

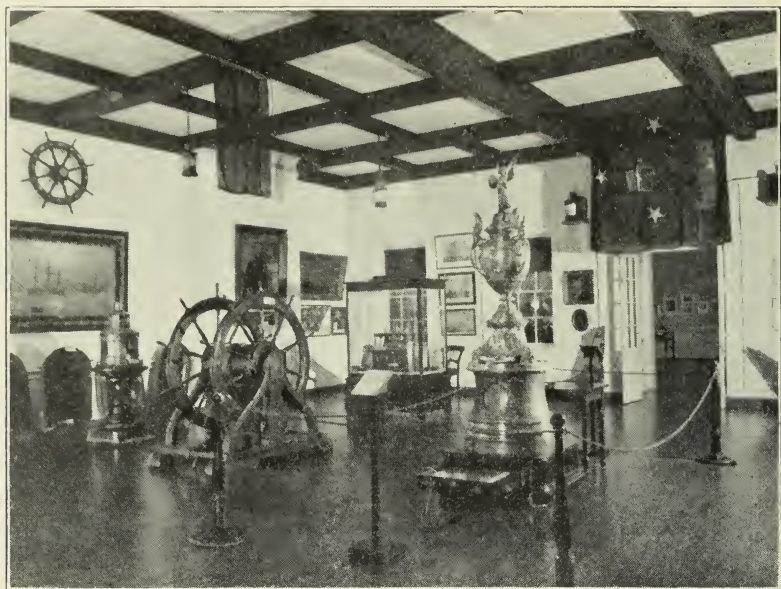


WORLDS COLUMBIAN EXPOSITION

* * *

THE MARINE ROOM

The Marine Room with its beamed ceiling, white plaster walls, and windows looking out upon a diorama of famous Crowninshield Wharf in Salem, Massachusetts, forms a background against which we trace the story of the rise of the United States Navy and merchant marine. Whaling equipment, ship ladders, and models of



MARINE ROOM

great clipper ships set before us the lives of those fearless Yankees who spent their lives "sailing before the mast."

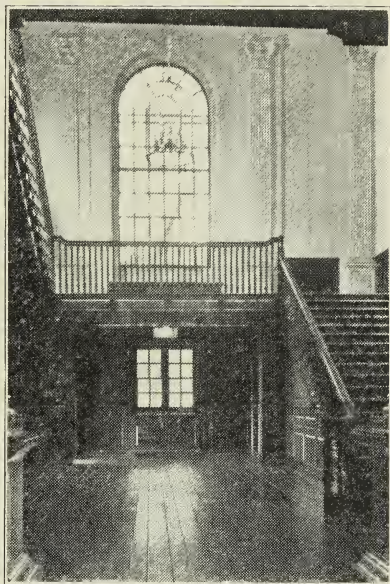
Great battles in the annals of the American Navy are brought to mind by gangboards, grappling irons, and wheels from famous ships-of-the-line. Small models show us these vessels in their prime. From the ceiling in the center of the room hangs the red lantern which signaled the attack upon Fort Sumter, the bombardment which opened the Civil War. A wheel from the "Powhatan," flagship of Commodore Matthew C. Perry recalls the voyage to the Far East when he persuaded Japan to open her ports to the commerce of the world. A splendid collection belonging to the late Admiral George Dewey has recently been placed on exhibition in the Marine Room. It includes the great silver loving cup made of 70,000 dimes contributed by the school children of the United States and presented to Admiral Dewey in memory of his great victory at Manila Bay. There are also several of Admiral Dewey's uniforms, dress swords, medals, and his diary, as well as documents associated with the various naval engagements in which he participated during his long career.

Our story of the sea ends with a modern cork buoy to which the seaplane of General Italo Balbo was anchored during his visit

to A Century of Progress in Chicago in 1933. The Marine Room, like the museum itself, will be kept up-to-date by the addition of objects associated with outstanding events in current American history.

THE LEE HOUSE STAIR CASE

The mahogany stair case leading to the second floor of the Museum is a reproduction of one in the Jeremiah Lee House in Marblehead, Massachusetts, a beautiful Colonial house built in 1768. Rising from a hall lined with paintings by great American artists, the stairs mount gracefully to a tall window and then turn to attain the second floor. The chandelier of brass and plate glass which lights the hall is a reproduction of the one still hanging in the Lee House.



THE SECOND FLOOR

The rooms on the second floor of the building are devoted to special subjects and do not necessarily follow a chronological sequence. They are designed as study rooms for special interests, and their exhibits are arranged to that end.

THE LINCOLN HALL

One of the Society's most impressive rooms is the Lincoln Hall where the personal belongings of President and Mrs. Abraham Lincoln are on exhibit. Here we find the gray shawl he wore so often when visiting the hospitals at night, his tall silk hat, and large cotton umbrella, and the coat that he wore the night he was shot. The case on the other side of the famous G. P. A. Healy portrait of the great President is filled with relics from the Lincoln funeral train.

Near the center of this great hall stands the rosewood grand piano Mrs. Lincoln bought when living in the White House. Even today it is beautiful, and its tone is round and smooth. Other belongings of Mrs. Lincoln are in a case nearby.

The incredibly small desk and chair in the corner were used by Lincoln in Vandalia. A table with an octagonal marble top which stands near the entrance of the Lincoln Hall came from the Tremont House. Around the table sat the committee which nominated Abraham Lincoln for President. Many of the members of the committee were his old friends, judges he had known on circuit, neighbors from Springfield. "We worked like nailers,"

Governor Oglesby said of that committee in after years.



LINCOLN PARLOR

THE NUMISMATIC ROOM

In the oblong alcove which separates the Lincoln Hall from the Lincoln parlor we find the stamp and coin collections of the Chicago Historical Society. Early Chicago stamps are in one case, modern issues are in another, while Civil War stamps have a case to themselves. In a case of autographed envelopes we find one signed "Charles A. Lindbergh, Pilot" which was carried by Lindbergh from Springfield to Chicago in 1926 during the pioneering days of the United States Air Mail. The War Department has loaned a collection of awards of merit among which are the Purple Heart, the Silver Star, and the Distinguished Service Cross, all honors for extraordinary bravery under fire. Other cases of medals, coins, and stamps will draw the attention of enthusiastic numismatists.

THE LINCOLN PARLOR

In this reproduction of the front parlor from the Lincoln House in Springfield, Illinois, we have a comfortable room of the 1850's which bears the stamp of the two vivid personalities who lived in it—Abraham and Mary Todd Lincoln. It is furnished with original

furniture from Springfield. Three straight, red-seated chairs brighten the room and contrast with the black horsehair sofa which stands in the corner. A great bookcase behind the door is filled with books Lincoln read. In the place of honor near the fire-place stands a large etagere, while a little black rocker is drawn up within leg-reach of the fireplace stove. Two crystal and gold candelabra on the mantel gleam in the sunlight which pours through the two windows facing the street. Through these windows we look upon Eighth Street in Springfield as it appeared in the days when Mr. and Mrs. Lincoln lived there.

The Lincoln parlor leaves us with a feeling of having met the Lincolns face to face and partaken of their hospitality, and we take from this room a better understanding of the gaunt President from Illinois and his pretty, temperamental wife.

REPRODUCTION OF BEDROOM FROM PETERSEN HOUSE

The tiny bedroom in the poor lodging house across the street from Ford's Theater to which they carried President Lincoln after he had been shot on the night of April 14, 1865, is reproduced in careful detail in the room which follows. The furniture is from the original bedroom. On this short bed they placed the unconscious president crosswise—he was so tall. At 7:22 the following morning



REPRODUCTION OF ROOM IN WHICH A. LINCOLN DIED

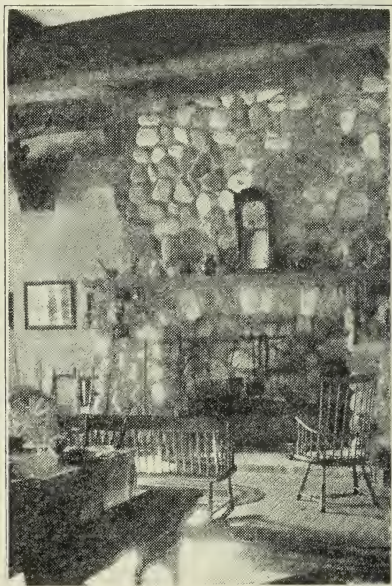
he died. Photographs and prints in the hall outside this room reconstruct the tragic scene for us.

THE INDIAN ROOM

In the Indian Room we find objects associated with the lives of the Indian tribes of the Mississippi Valley. From one wall a life size portrait of Shabonee, famous Potawatomi chief and good friend of the whites during the Black Hawk War, looks down upon us with dignity and quiet appraisal. Across the room a buffalo skin painting or pictograph of a battle shows one means used by the Indians to record historical events. Totem poles, bows and arrows, crude knives, beautiful pottery and beadwork, and countless other object in cases about the room tell us of other phases of the life of the Red Man.

THE PIONEER ILLINOIS ROOM

The Pioneer Illinois Room with its rough-beamed ceiling, old brass lanterns hung from a worn iron wagon rim, and a great fireplace made of boulders forms a background for the Dr. Otto L. Schmidt Collection of pioneer material. Roped off at one end of this great room is a pioneer kitchen with a fireplace equipped with oven and utensils of all descriptions. Before it stands a characteristic settee with a removable guard at one end forming a cradle, so that a tired pioneer mother could rest a moment before the fire and rock her baby to sleep at the same time. Nearby stands a crude table laid with a red cotton cloth and bone-handled knives and forks. The plates and bowls are of heavy yellow earthenware, while the large pitcher is of pewter. A nearby corner is devoted to the storage of early wooden farm implements.



PIONEER FIREPLACE

At the other end of the Pioneer Room is a typical bedroom of the period. Here we find a bed of rough pine spread with a coverlet of many colors. Beneath is a trundle bed which in the daytime was pushed under the higher bed and at night was pulled out and used by the children

of the household. Nearby is an old-fashioned cradle on rockers built very close to the floor and boasting a wooden canopy at one end to keep the sun out of the baby's eyes when he was taken into the open air on fine days. A loom, a spinning wheel, and a flax breaker complete the room and remind us of the smallness of pioneer cabins and of the necessity of carrying on many different activities in one room.

The Pioneer Illinois Room is dedicated to Dr. Otto L. Schmidt, a former president of the Chicago Historical Society, and it contains exhibits from the fine collection of early pioneer material he has given the Society. It is the only memorial room in the building.

THE ILLINOIS ROOM

The Illinois Room is devoted to objects associated with the early history of the State of Illinois from the days when it was still an untracked wilderness known only to trappers and traders to the early days of its statehood. On the walls are portraits of early governors and their wives, of men who played important roles in the foundation of the state, and of merchants who saw the richness of the region and came here with their families to take part in its development. Here, for example, is a portrait of George Rogers Clark, the great soldier and scout whose capture of Vincennes in 1779 is one of the most extraordinary feats of bravery in the annals of American history. Reports and commissions of early French and British agents in this region and of government officials after it became the Illinois Territory are also here. Against the walls stand heavy iron safes from early Illinois banks and land offices. The flag of the State of Illinois occupies a place of honor in this room.

THE MUSIC ROOM

In the Music Room we trace the history of musical instruments in the United States from early days to modern times. There are spinets, melodeons, square pianos, music boxes, horns, violins, drums, etc., while on the walls hang portraits of early Chicago musicians, musical scores, and drawings of early concert halls and opera houses of the state.

THE THEATRE ALCOVE

The walls of the Theatre Alcove are lined with theater posters advertising plays of other days by flamboyant pictures and colorful descriptions. Cases about the room hold photographs of well-known actors and actresses, programs, handbills, tickets for famous performances. It is a spectacular and amusing room.

THE COSTUME GALLERY

In the Costume Gallery we have a chronological story of the kaleidoscopic changes in women's fashions in the United States from 1835 to the present. From a tight bodiced, full skirted yellow taffeta dress and bonnet of 1835, we trace woman's changing whims in dress down through the century to Mrs. Rockefeller McCormick's jet and crystal beaded evening gown worn with a great orange feather fan in the 1920's. In each case the costume is complete, showing hats, shoes, and gloves of the period. Prints on the rear walls of the case and a piece or two of furniture of the day show the visitor the backgrounds against which these gowns were worn.

The windows of the Costume Gallery are draped in rose satin, and the furniture about the room relieving the severity of so many pier cases is early Victorian rosewood upholstered in gray brocade.

THE CHICAGO PORTRAIT GALLERY

In this great hall are portraits and busts of men and women famous in Chicago history. Against walls of white the portraits in their gold frames and rich deep colors stand out strikingly while beneath them on pedestals set into the wood paneling are the white marble busts of men and women whose names are bywords in the city today. At the four corners of the room bronze busts accentuate the spaciousness of the hall. The lighting of this gallery, an innovation in museum technique, is contrived by rows of parallel electric lights and a ceiling structure which throws the illumination against the walls and leaves the center of the room in slight shadow. This is restful to the eyes and makes it possible to study the portraits for long periods without fatigue or eyestrain.

THE MAP ROOM

This room is what its name implies—a room devoted to old and new maps of all parts of the world. Early sketches of the United States and of the State of Illinois are amusing in their inaccuracy. Two multiplexes along the walls display old illuminated charts and atlases. The room is under the supervision of the Library, and its exhibits are changed frequently.

THE GROUND FLOOR

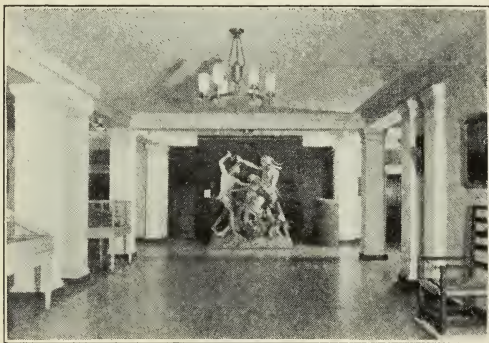
The Ground Floor of the building contains five exhibit rooms. These, too, are special subject rooms not laid out in chronological order.

THE PIONEER LOG CABIN

This crude cabin at the far end of the Ground Floor Foyer is built of logs from the second Fort Dearborn which was torn down in 1857. It is furnished in the fashion of a typical one room pioneer cabin of the period. Many of the objects and utensils came from the original Fort. Viewing its small size and crowded furnishings we realize what a poor but practical man the average pioneer was.

THE FORT DEARBORN FOYER

Outside the Pioneer Log Cabin stands the Massacre Tree, a section of the great cottonwood which for many years marked the site of the Fort Dearborn Massacre of 1812. Near it is the famous Massacre Monument showing Chief Black Partridge rescuing Mrs. Helm, wife of an officer at the Fort, as an Indian warrior is about to tomahawk her. Along the other walls of the Foyer we find cases filled with belongings of victims of the Massacre. A model of Fort Dearborn as it appeared before it was burned by the Indians stands near the center of the hall. A diorama of the house of John Kinzie, an early and picturesque trader of the Fort, is in a case nearby.



FORT DEARBORN FOYER

THE CARRIAGE ROOM

Opening off the Foyer is a great barn with a red brick floor, rough plank walls, and mangers filled with hay. This is the Carriage Room, and here we find vehicles of all kinds from an early Conestoga wagon which came over the Alleghany Mountains in 1811, to broughams, sleighs, and carriages used as recently as 1910. Perhaps the most interesting exhibit in the room is the Lincoln carriage which was used by the President in Washington.

THE GUN ROOM

In the Gun Room is the famous Krodel Collection of firearms tracing the development of the percussion lock and the various types of rifles, pistols, and revolvers dear to the hearts of sportsmen. Cases of brilliant blue against walls and a floor of gray contain specimens of unusual beauty and perfection. The large painting on the far wall of the room is the "Fort Dearborn Massacre."

SPECIAL EXHIBITS ROOM

To the right of the Auditorium as one enters the Ground Floor Foyer will be found a special class and assembly room devoted primarily to the use of the school children of Chicago. Here students gather for short informative lectures before proceeding on tours of the building. The room is adapted for special exhibits which have their appeal both to the student and the public at large and are changed from time to time.

AUDITORIUM

The beautiful white Auditorium of the Chicago Historical Society with its deep blue sidelights is one of the most attractive rooms in the building. With a normal seating capacity of four hundred and thirty, it has facilities for increasing this number to seven hundred by raising the sliding walls of the two adjacent exhibit rooms. Its large stage is equipped with modern lighting effects and a screen for motion pictures. The fireproof projection booth at the rear of the hall holds two 35 mm. motion picture machines for showing silent or sound pictures. An amplifying system makes possible the short symphony concerts which open the regular Sunday Afternoon Programs.

The two regular courses of lectures given by the Society are delivered in the Auditorium. Of these two, the Saturday Morning Historical Talks are for school children, and the Sunday Afternoon Programs are attended mainly by adults. Special night lectures are frequently given for Members and the general public. The Auditorium is also used for meetings by civic and patriotic organizations of the city.

EDUCATIONAL WORK

THE CHILDREN'S LECTURES

For many years the Chicago Historical Society has given a series of free lectures on Saturday mornings for the school children of Chicago. These talks are carefully planned to fit into the curriculum of the American history course and to supplement the information the children receive in class. Children who attend them receive school credit for doing so. At the close of each talk questionnaires are distributed to the audience. These are filled in with the assistance of the lecturer. The questionnaires are then taken back to school by the children who use them to refresh their memories when called upon to describe their visit to the Chicago Historical Society.

SUNDAY AFTERNOON PROGRAMS

The Sunday Afternoon Lectures given during the fall, winter, and spring months are always illustrated and are frequently given by outstanding historians from great universities of the country. This year in response to a definite demand the Society has used historical motion pictures extensively in this series. The plan has proved an extremely popular one and a similar series of motion pictures is being prepared for next year. New talking picture equipment, and an electrical phonograph connected with the theatre amplifying system which plays symphonies from 2 to 3 o'clock before the pictures begin, were recently donated by Mr. and Mrs. Charles B. Pike. The programs made possible by this equipment have tripled the number of visitors coming to the Chicago Historical Society on Sunday afternoons.

TOURS OF THE MUSEUM

On pay days groups of twenty or more visitors are given tours of the building free of charge when appointments are made in advance. Tea is served in the Current Exhibit Room at the conclusion of these tours. Docents working under the supervision of the Society's Education Department conduct these specially planned visits to the building. Many are experienced teachers in the field of history; others not regular members of the staff, are members of the Junior League of Chicago who find this an interesting way of fulfilling the social service work required by that organization. Their cooperation has proved so valuable that plans are now going forward which will allow them next year to take a greater part in the educational work carried on by the Chicago Historical Society.

THE LIBRARY

The Reference Library is located in the north wing of the second floor of the building. It is used by the staff, members of the Society, students, and research workers, and is open to those doing serious historical investigation. The province of the Library is the entire field of American history, with particular emphasis upon the history of Chicago, Illinois, and the Old Northwest.

The book collection of seventy-five thousand volumes and pamphlets embraces not only current historical works, but rare and interesting volumes on early America, the French explorers, reports of foreign travelers who journeyed into the interior of the new continent, pioneer sketches showing the political development of the new settlements, and social life and customs on the frontier. Illinois history has received its share of attention in the bringing together of material on the various counties and towns throughout the state. City directories, county histories and atlases, and records of local events are available for reference. The Lincoln collection numbering over five hundred volumes brings many Lincoln students to our Reading Room.

Chicagoana is necessarily a very important subject in our Library. Shelf after shelf of histories, biographies, reminiscences, pioneer sketches, files of reports of clubs, organizations, and business institutions hold the story of Chicago's marvelous growth. A complete file of Chicago directories, atlases of the Chicago region, and several hundred maps of the city supplement these materials for research on the history of this city.

The Manuscript Division embraces a large province, both in time and geographical location. As in the book collection emphasis falls upon local material, with much interesting source material on the region which was once the Northwest Territory. Our Colonial and Revolutionary manuscripts are particularly valuable, and many items shed interesting sidelights on our national development. The following list indicates a few of the outstanding collections and the subjects of which they treat:

EDWARD GAY MASON AND OTTO L. SCHMIDT COLLECTIONS OF EARLY FRENCH MANUSCRIPTS, containing letters and documents relative to France in the New World, signed by sovereigns, governors, and explorers of New France: Louis XIII, Frontenac, Joliet, LaSalle, and Tonti.

LAWE FAMILY PAPERS, dealing with Indians and the fur trade in Wisconsin.

LAMBERT TREE COLLECTION, letters and autographs of 18th and 19th century statesmen.

LOUISIANA PURCHASE PAPERS, including Acts of Transfer from Spain to France and from France to the United States.

EDWARDS PAPERS, an important group on early Illinois history, national history from 1800-1830, and that of the Northwest Territory.

MASON BRAYMAN PAPERS, treating the Civil War, Illinois Central Railroad, Mormons in Illinois, and general Illinois history.

KINGSBURY PAPERS, military papers of the Old Northwest embracing the first decade of the nineteenth century.

WILKINSON PAPERS, letters and correspondence of James Wilkinson, containing many letters from his contemporaries, among them Jefferson, Knox, Hancock, and Burr. Partially published.

JOHN BROWN PAPERS. Gift of Mr. Frank G. Logan, supplemented by manuscripts purchased by the Society.

JACKSON PAPERS, an extensive collection on Andrew Jackson bringing out much of interest especially up to 1820.

ABRAHAM LINCOLN COLLECTION, letters of Abraham Lincoln, and documents bearing his signature. Correspondence pertaining to Lincoln.

The map and newspaper collections are among our most valuable sources of history and are constantly used by students and scholars. The newspaper stacks contain some twenty-five hundred bound volumes including early papers of Kaskaskia, Cahokia, and Vandalia, a file of the Chicago Democrat, Chicago's first newspaper, as well as extensive files of important Chicago newspapers of later date.

Among the Society's five thousand maps are found works of European cartographers of the sixteenth and seventeenth centuries. New France, New Spain, and the English colonies of America are liberally portrayed in some of the collections. Atlases and maps illustrating the development and growth of the United States, and an unusually fine collection on the Middle West are of interest to students of United States history and economics.

The books and bound periodicals are stored in a modern stack-room with a capacity of 125,000 volumes. They are protected from dust by washed air supplied by an up-to-date ventilating system.

The Manuscript Vault with its special firewall houses the Society's valuable documents and papers. Close at hand are quiet cubicles for students seeking documentary sources.

LIBRARY READING ROOM

A charming Colonial Reading Room provides space for thirty readers. The dark mahogany of the chairs and tables contrasts softly with the cream of the walls and white of the doorways to make a quiet and pleasant room for study. Chandeliers of brass and frosted glass are copied from an old house in Alexandria, Virginia. Portraits in rich dark colors of Mr. and Mrs. Henry D. Gilpin, benefactors of the Library, hang on one wall, while a large decorative map of early Chicago dominates another. Built-in cases extending the entire length of the room at once protect and display some of the treasures of the Chicago Historical Society collections. The windows of the room look out upon the spreading lawns and flower gardens of Lincoln Park, a restful vista for readers working at the Library tables.

MEMBERSHIP

You are cordially invited to enroll and enjoy the many privileges of membership and in this way to assist in the important civic and educational work carried on by the Chicago Historical Society.

ALL MEMBERS ARE ENTITLED TO THE FOLLOWING

- Invitations to all general receptions and exhibitions.
- Free admission to the Museum on pay days.
- Use of the Library for reference work.
- Admission to the illustrated Sunday Afternoon Programs.
- Subscription to the Historical News Leaflet.
- Copies of all pamphlets issued by the Society.

CLASSES OF MEMBERSHIP:

Annual	\$10 a year
Life	\$100 (no dues)
Governing Annual	\$100 initiation fee and \$25 a year
Governing Life	\$500 (no dues)

Life Memberships Accrue to the Endowment Fund

CHARLES B. PIKE,
President.

HOURS

WEEK DAYS 9:30 A. M. to 5:00 P. M.

SUNDAYS 1:00 P. M. to 6:00 P. M.

FREE DAYS

MONDAY

WEDNESDAY

FRIDAY

ADMISSION 25c

TUESDAY THURSDAY SATURDAY SUNDAY

CHILDREN ADMITTED FREE



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